

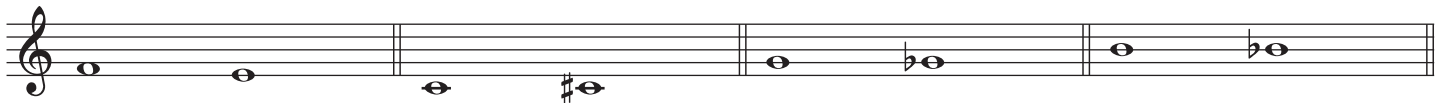
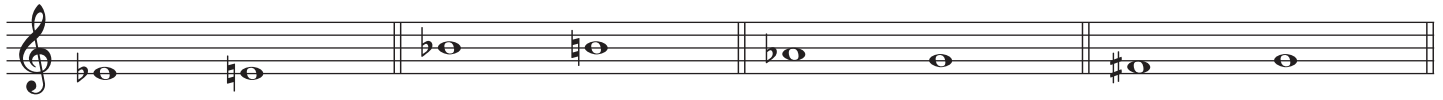
CHAPTER 1 • 2^{nds}

Preparatory Exercises

The first intervals you will study are the smallest – 2^{nds} (please refer to the reference section in the beginning of this book). The following preparatory exercises should be used for *Sight Recognition* purposes and then to master the sing-pause-sing technique outlined in the reference section. This work will prepare you to move on to the *Interval Problem Exercises* that follow.

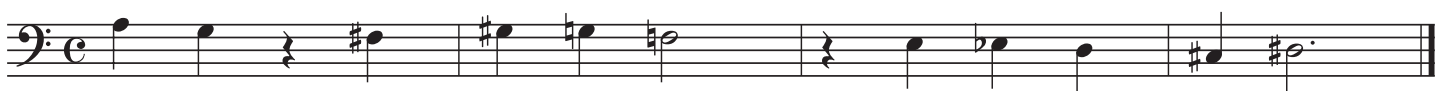
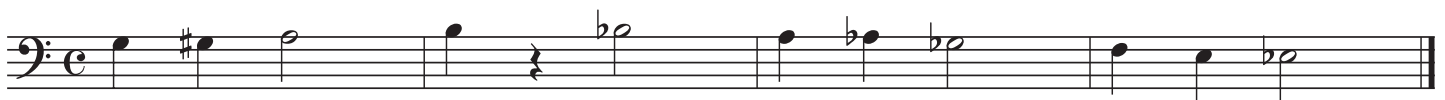
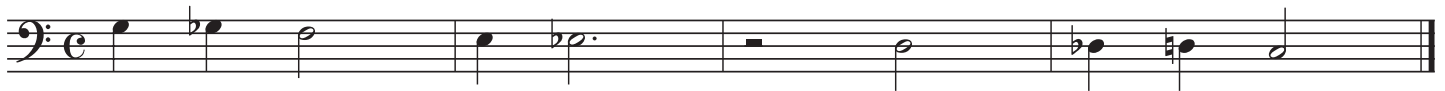
Note: For purposes of this study, augmented unisons and diminished 3^{rds} will be noted as 2^{nds}.

Minor 2^{nds}



Mastery Exercises

These integrated exercises should be begun with a slow tempo (please review the Reference Chapter). You should sing melodies as music – not exercises, i.e. you can stop the sing-pause-sing method and sing the melodies smoothly. If you find that the melodies, at any tempo, are too hard, go back and work on the problems.



Etudes

The tempos indicated are performance goals, so don't begin there. Instead, choose a tempo that challenges you to know that you are singing the right notes.

♩ = 100

♩ = 75

♩ = 140

♩ = 160

Interval Problem Exercises

The following three problem sets should be mastered one at a time before moving on to the “Open Exercises”. Remember to utilize the sing-pause-sing technique that is described in the Reference section. It is essential to your progress that you do so.

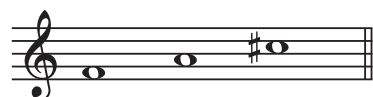
Also remember to use a *Building Block* whenever you need to.

Minor 3^{rds}

For example, use a “G” as a *Building Block* between “F” and “A \flat ”.



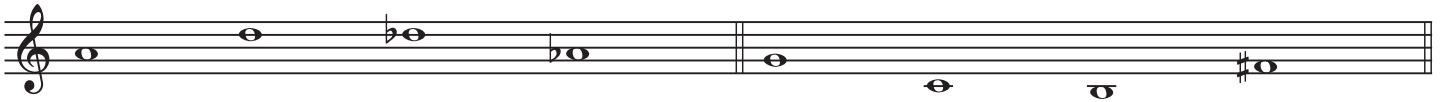
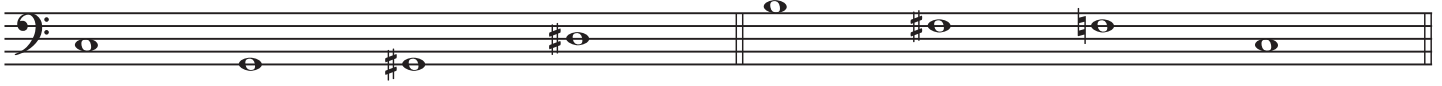
Major 3^{rds}



3^{rds} and minor 2^{nds}



You can now begin regular Visualization-Improvisation work. Use all of the problem sets from all chapters that you have studied.

Problem Sets (including other intervals already studied)

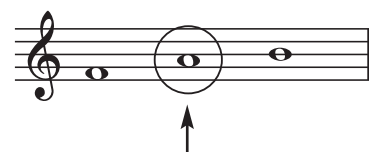
CHAPTER 4 • Tritones

Preparatory Exercises

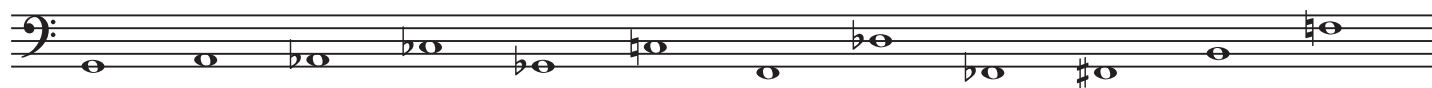
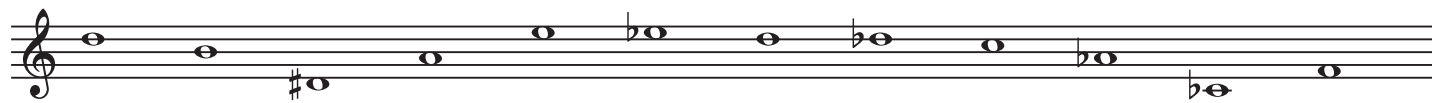
The next interval you will study is the augmented 4th or diminished 5th – commonly referred to as the *Tritone*. The Preparatory Exercises for this interval should be used for *Sight Recognition* purposes and then to master the sing-pause-sing technique. The following Building Block example will use intervals that you already know to help you build Tritones.

Using the Building Block

- Play an “F” reference pitch
- Sing the note, check intonation and stop
- Look at the next pitch, “A” natural
- Form the sound, then sing
- Look at the next pitch, “B”
- Form the sound and sing
- Work back and forth between the 3 pitches
- Become aware of the outer interval, “F” up to “B”
- Continuing, stop singing the middle note “A”



The building block, A natural

Open Pages

Etudes

The tempos indicated are performance goals, so do not begin there.
Choose a tempo that challenges you to know that you are singing the
right notes.

♩ = 80

Musical score for Etude 1, tempo 80. It consists of four staves of music in treble clef with a common time signature. The first staff begins with a quarter note G4, followed by a dotted quarter note F#4, and then a series of eighth and sixteenth notes. The second staff features two triplet markings over eighth notes. The piece concludes with a sharp sign on the final note of the fourth staff.

♩ = 50

Musical score for Etude 2, tempo 50. It consists of four staves of music in bass clef with a 3/2 time signature. The music is composed of half notes and quarter notes with various accidentals, including sharps, flats, and naturals. The piece ends with a double bar line on the fourth staff.

Answers

CHAPTER 1 • 2nds

1.



2.





3.



4.



5.



6.



7.



8.

